Delhi and its Transverse Modernity

By Kojin Karatani

This work was developed during a long stay in Delhi, which I continue after New York and Tokyo in the past, and I also developed a systematic account of the cities recently and in Delhi especially everything is Sirohi and his families and his choices of going to and coming from, which is finally a Indian Utopia, all these conversations on phones and by-phones and even on architectural ethics, all of this is Kant's Aesthetic Judgement creating a problematic of the Other onto the individual judgement – synthesis and aesthetics, which means to be in a Other and in-itself as Other synthesis of its image-collage modernity.

To encounter one another is simply to wait in a place and arrive at a Deleuzian flow, which totalises the meeting with a totaliser and I mean everything in Delhi is a collective assemblage of enunciation which then is finally India Coffee House, where Sirohi is found to find his aleatory collective, called by him, the pen name Pothik Ghosh, and aleatory pasts spent in a party organisation which is now becoming woman, pretty and psychoanalytic cultures of events.

I. Delhi and Its People as a Work of Art in the Age of Mechanical Reproduction

In Delhi, as in Tokyo, one sees people passing by, and this then is commercial life with utopian reductions in a Select Citywalk mall, or even in a metro, or finally as shops in 24x7s and even cafes and old coffee shops like Depaul's. All of this becomes a traversal of modernity, with a transverse system of references – like a Sirohian poem or syllogism – imagine a person in a book store and that is Sirohi's image – which then is traversals across the city that we make. We are always at one of these points or intersections in the city – avoiding each other, because everything here is a desiring machine. Our eventual destiny is to be late at night in Paharganj, smoking cigarettes and drinking ice tea. All of this I call l'avenir, and also transverse axes.

II. Organising an Event

And so traversals pass by, intersections happen and events are organised – a plane of immanence in the direction of another point, and all people follow – Youth, Speed, Trouble and Cigarettes. We are all in that machinic

unconscious in a car or in a bus in the cinematic schematism of Kantianism with Deleuze.

III. Events, Singular Possible Constructions and Objective Certainty

And so the transindividual and collective life of a Kantian World-Civil Society and Republic is planned as shifting ensembles of groups and series, which is also a antinomy – at Depaul's or at home, which then shuffles across to the next antinomy – a collective or individual event, and like that a nomadology organises itself as lines of flight.

IV. From Tokyo to Delhi – New Cities

And so one can be in Tokyo one night and at another night in Lost in Translation lives in Delhi's Sarita Vihar, where of course women court Sirohi and are all desiring multiplies with so many places being arranged to meet – so many points, nodes of exchange and knowledge of situations and events – that to begin is to "go>"